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ABSTRACT

To investigate whether a previewing technique, transferred to the television medium, enhances children's comprehension of a televised story, two studies developed a one and one-half minute edited video, designed using a variation of Ausubel's advance organizers and constructed to provide children with a brief overview of the basic plot structure before seeing the televised story, "Soup and Me." The first study examined the effects of previewing with 54 second graders in Boston using a multiple-choice test of 20 items, which assessed their recall of central, incidental, and inferential story information. Results indicated that viewing a preview before a televised story significantly increased students' comprehension of plot-essential information, but did not influence their ability to infer from the story. The second study examined previewing's effects on free recall with 39 first graders. Those in the preview group recalled the episodic structure of the story significantly better than the control group. Previews appeared to act primarily as a cuing device, drawing children's attention to central aspects of the story. Results indicated that previewing may be an effective mediational technique for enhancing children's comprehension and retention of plot-essential information from a televised story. (Three tables of data are included; an appendix provides the macrostructure for the 19 episodes of "Soup and Me," and 28 references are attached.) (MM)

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Using the medium to carry the message: Enhancing children's comprehension of a televised story through previewing

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Using the medium to carry the message: Enhancing children's comprehension of a televised story through previewing

Young children's comprehension of televised stories has been found to be poor in the early primary grades. Studies report that children process remarkably little of the complex information presented in entertainment and dramatic shows (Calvert, Huston, Watkins, & Wright, 1982; Collins, 1970; Collins, 1983; Newcomb & Collins, 1979). This research has focused on whether students can differentiate plot-relevant information. In one study for example, Collins and his associates parsed programs to distinguish between central and noncentral content, then used this analysis to measure age-related aspects of comprehension. Second graders were found to recognize significantly less of the explicit central information than did older children, adolescents, and adults (Collins, Wellman, Keniston, & Westby, 1978).

A number of mediation strategies have attempted to enhance children's understanding of the medium. Borton developed a dual audio system, consisting of a simultaneous radio program which children could listen to while watching their favorite television show (1971). Aimed at helping children understand the program, the radio announcer provided implicit plot-relevant information, defined difficult vocabulary words, and encouraged prediction strategies to activate learning. While initially effective, the

project failed to achieve a wide audience due to operational difficulties and cooperative agreements between stations.

A second technique, designed to help children better understand the medium, involved the teaching of critical television viewing skills. Projects funded by the Office of Education (Southwest Educational Developmental Laboratory, 1979; WNET, 1980), ABC television (Singer, Zuckerman & Singer, 1980), as well as independent school districts focused (Indiana State Department of Education, 1980), in part, on visual literacy skills and the syntax and grammar of television. The approach essentially encouraged children to become more analytic viewers by examining television's unique formats as well as its technical aspects. It was thought that in knowing how television worked, children would develop a greater understanding of televised stories and at the same time, become less influenced by the medium. These projects, however, tended to suffer a similar fate. Assumptions underlying the critical viewing model have been widely criticized for having little to do with the way people actually use television (Anderson, 1983; Newcomb, 1981). For example, there is no evidence to suggest that learning about television transfers to intentional viewing patterns in the home. Further, these projects, designed to be implemented in the schools, ignored the pragmatics of school curriculum programs.

A third mediation technique focused on parent or 'significant other' intervention. This research emphasized explicit, formal teaching rather than the implicit informal talk

embedded in ongoing conversations in family settings. A study of this type was conducted by Corder-Bolz and O'Bryant (1978). Preschool children viewed an episode of Adam-12, a police drama, in one of two conditions. In the intervention group, teachers made informational comments throughout the show, such as "another name for thieves and burglars is 'robbers'". In the non-intervention group, the teacher made statements designed for children to comply to instruction, i.e. "Let's all sit down and watch quietly.' The results indicated that formal instruction by a significant 'other' could affect the amount of information learned. It is doubtful, however, that these types of mediational references could be effectively generalized to typical home viewing.

Subject to the threat of ecological validity, all three mediational techniques run counter to the natural flow of children's everyday television viewing. In contrast to these approaches, the present study was designed to enhance children's understanding of television, using the medium to carry the message. Our goal was to maximize story comprehension without parent or teacher intervention. Using the notion of 'previewing', we constructed and measured a carefully-designed video advance organizer, providing a brief overview of the basic plot structure of a televised story. This report describes two experiments investigating the impact of previewing on children's comprehension of televised stories.

There was reason to believe that previewing might be

especially appropriate for the young television audience. Seen often on television, previews are typically designed to give the gist of a story to elicit audience interest. They are brief, familiar, and enjoyable to the young viewer. Calvert, Huston and Wright (1987), using a form of preview, analyzed experimental inserts called 'preplays' to measure children's patterns of visual orientation to subsequent program material. Their results indicated that those 1-4 graders who viewed visual preplays attended longer and performed better on segment sequencing tasks than those who viewed nonvisual preplays.

Previews, as defined here in this project, were based on studies in the parallel field of reading research (Graves, Cooke, & Laberge, 1983; Neuman, in press). Using a variation of Ausubel's advance organizers, Graves and his associates created brief summaries to be read to students just prior to their reading of short stories. These previews were designed to activate children's higher levels of cognitive processing by providing an organizational framework which stimulated prior knowledge and prediction of story content. Specifically, previews included the following key elements:

- A section designed to generate children's interest in the story and activate their prior knowledge on the topic

- A section which presents background information necessary to understanding the

story

- Information about the story, including characters, settings, vocabulary and basic plot structure

- Questions that encourage children to predict and infer beyond the specific content of the story.

Studies by Graves and his colleagues have demonstrated the efficacy of previews presented to different aged students using a variety of textual material (Graves & Cook, 1980; Graves & Palmer, 1981). Our goal here was to measure whether this same technique, transferred to the television medium, could be used to enhance children's comprehension of a televised story. Experiment 1 examines the efficacy of the technique using a multiple choice format. Following this initial study, Experiment 2 measures the effects of previewing on first grade children's retellings of the story.

EXPERIMENT 1

Method

Subjects

Subjects were 54 second-grade students (29 boys; 25 girls) enrolled in three inner city schools in the metropolitan Boston

area. The classes were racially mixed, including 62% Caucasian, 11% Black, 12% Hispanic, and 15% Southeast Asian. Ages of students ranged from 6-9, averaging 7.75 years old. A reading achievement test was administered as a predictor of school achievement. Reading performance, as measured by the Metropolitan Achievement Test (Primary 1, 1978) was 48% (S.D. 28.6), indicating average reading ability. An analysis of variance revealed no significant differences in reading achievement among the three classrooms.

Materials

Soup and Me, a 22 1/2 minute ABC afterschool special, was selected for the study. The program was chosen on the basis of several criteria: 1) It had not been broadcast on television; 2) it was a well-structured story, 3) the topic was appropriate to the children's age and interest level. The story involved the adventures of two young boys who always seemed to get themselves in trouble.

Preview development involved several steps. First, the show was viewed independently by three adult judges, who were doctoral students in reading and language. Scripts were read concurrently to identify difficult vocabulary words and concepts. Using Beck and McKeown's (1981) story mapping technique, each judge developed a list of plot-essential content items, identifying explicit and implicit information separately. Initial agreement was very high; only those items which all three judged to be essential were included in the preview. Each judge also provided

a list of potentially difficult vocabulary words, idiomatic expressions, and concepts considered to be important for understanding the story. Discrepancies between lists were resolved in conference.

Second, a preview script was written. Each preview began with brief questions, designed to capture student's interest, and tap their prior knowledge. This was followed by a brief summary of the major events and ideas that constituted the plot or gist of the story up to the point of the climax. Characters were introduced, and difficult vocabulary words identified in context. Finally, a statement was included to activate children's prediction strategies and help them infer beyond the specific content of the story. The script, including about 250 words, is shown below.

Soup and Me

Have you ever had a special friend? A friend who always seems to get you in trouble?

Halloween is a perfect time of the year for trouble and adventure. Have you ever had an exciting Halloween experience with your special friend?

The story you will see is about two best friends, Soup and Rob, who live in the country--far away from cities and lots of people. Just trying to have fun, Soup and Rob always seem to get into trouble! One day, for example, Soup teased the neighbor's cow so bad that she wouldn't give milk for a week! Another time, Soup and Rob got caught without their

clothes on and had to borrow girls dresses!

But their fun always seems to be spoiled by one girl--Janice. She is the meanest, toughest, freckled-face girl in town. Janice always seems to win first prize at the yearly Halloween party. This year, Soup and Rob wanted to win. They also wanted to get back at Janice for picking on them all the time.

They had a great plan. They would borrow the neighbor's wagon for just one night, steal the largest pumpkin, and win first prize. They would be liked by all the kids--they would be heros!

Watch to find out how they try to win the Halloween prize. As you watch, think about why it might be so much fun to live in the country and have a special friend like Soup.

Following the development of the script, our third step involved editing 16 bits from the story to create the preview. These short segments, identified by the first author, were selected to closely represent the character, scene, or mood described in the preview. A male voice-over read the script. Music from the story was used to fade-in and fade-out, providing continuity between the preview and the beginning of the program. The preview lasted approximately 1 1/2 minutes long.

A 20-item multiple-choice test was constructed for the story. The test, based on the initial story mapping procedure, included five questions defined as central to the plot, five

Abstract

This study investigated the effects of previewing on children's comprehension of a televised story. Using a variation of Ausubel's advance organizers, a 1 1/2 minute edited video was constructed to provide children with a brief overview of the basic plot structure before seeing the televised story, Soup and Me. Study 1 examined the effects of previewing with 54 second graders using a multiple-choice test of 20 items, which assessed their recall of central, incidental and inferential story information. Results indicated that viewing a preview before a televised story significantly increased students' comprehension of plot-essential information, but did not influence their ability to infer from the story. Study 2 examined previewing's effects on free recall with 39 first graders. Those in the preview group recalled the episodic structure of the story significantly better than the control group. Previews appeared to act primarily as a cuing device, drawing children's attention to certain central aspects of the story. These results indicate that previewing may be an effective mediational technique for enhancing children's comprehension and retention of plot-essential information from a televised story.

questions related to non-essential or incidental content, and ten inferential questions which reflected how the main points of the story might be applied to different contexts and which were not answered in the preview. Each multiple choice item contained the correct answer, and two distractors. Position of the correct answer was assigned in a random fashion. Two judges reviewed the content validity of each test; items, reflecting poor discrimination levels were discarded and new items written. The following examples illustrate each type of item:

Central

Soup and Rob wanted to win first prize for:

- o the biggest pumpkin
- o the best costume
- o the silliest stunt

Incidental

The boys decided to wear dresses to the party because:

- o they thought they would win first prize
- o they knew no one else would be wearing dresses
- o they lost their clothes

Inferential

When the boys got caught stealing, they knew that:

- o they would go to jail
- o they could say that Janice did it
- o they would have to be punished

Procedure

Children in all three classes were randomly divided into experimental and control groups. The experimental group was shown the program with the preview, while the control group received the same story only without the preview, over a two day period.

The television program was shown in a separate room for each experimental and control group in each school. The story was introduced by giving the name of the program, and asking them if they were familiar with the story. No one in any group had either read or seen Soup and Me before. Following the program, the children were given the three page test. Each item was read aloud by the first investigator. Research assistants monitored student progress during test administration, responding to procedural questions, and rereading items if necessary.

Five subjects were not included in the study due to language difficulties, or scheduling conflicts; the final N included 49 subjects, representing an attrition of 9%.

Results

Central, incidental, and inferential scores on the 20-item multiple choice test served as dependent measures. Results were analyzed using the analysis of variance, with 3 between-subject factors--treatment (preview vs. no preview) and ethnicity, and gender to decrease the error variance. Following the initial analysis, gender was eliminated as a main effect and its variance was pooled with the error term.

As predicted, children who were shown a previewed version of

the televised story exhibited significantly better understanding of its central content ($F(1, 44)=4.72$, $p < .05$). Ethnic differences were significant ($F(3,44)= 5.04$, $p < .004$), with the newly arrived Southeast Asians students scoring substantially below others in the sample. There were no significant interaction effects.

No significant differences, however, were reported between groups for incidental ($F(1,44)=2.17$, $p < .08$) or inferential content ($F(1, 44) < 1$, n.s). As shown in Table 1, these differences were small, demonstrating that the gains made in increased central story content did not transfer to measured gains in inferential learning.

Insert Table 1 about here

These data indicate tentative support for previewing as a mediational strategy. The preview clearly enhanced children's understanding of the plot-essential content of the story. In total, children in the preview group did recall more information than those in the control group. But previews were not effective in assisting children to infer beyond the "text", a matter that will be considered in greater detail in the discussion section below.

Experiment 1 used sets of constructed items to measure children's understandings of a televised story at the second grade level. While there were significant differences in their

understanding of central events, both groups received relatively high comprehension scores, suggesting a possible ceiling effect. The design of the second experiment, therefore, was to measure the effects of previewing on student's spontaneous recall of information at a younger age level. Our question here focused on whether previewing might enhance first grade children's ability to recall the episodic structure of a story. We also wanted to test the effects of cuing on children's comprehension. Did the previews draw children's attention to aspects of the program designated as the central story events?

EXPERIMENT 2

Method

Subjects

Subjects were 39 first graders (20 boys, 19 girls) from two classrooms in an inner city arts magnet school in the Boston metropolitan area. The sample was ethnically mixed, including 61% White, 16% Black, 13% Hispanic, 5% Southeast Asian, and 5% Indian. Average age was 6.3 years old.

Procedures

Children in each classroom were randomly divided into two groups. One group was shown a previewed version of Soup and Me, and the other group, the nonpreviewed version, over a two day period. Following the viewing of the story, children were given art paper and crayons and asked to draw a favorite scene. These materials were used as a waiting-time strategy and not analyzed.

Two research assistants escorted children individually to a

quiet area close to the classroom where students were asked to retell the story, following procedures by Gambrell,Koskinen, and Kapinus (1988). All retellings were recorded. Each assistant began by giving children a purpose for retelling, by saying: "Can you tell me the whole story as if you were telling it to a friend?" After the child recalled as much as he/she could remember, the adult probed by asking, " Can you tell me any more?" After the next silence, the adult said, "Is there anything else you would like to tell me? " Following any last comments, the child was then returned to the classroom.

Scoring procedures

The tape-recorded retellings were transcribed and analyzed propositionally according to the procedures originally developed in Kintsch (1974), Kintsch and van Dijk (1975) and modified in Poulsen, Kintsch, Kintsch, and Premack (1979). According to their work, children approach stories with a set of expectational schema. Specifically, they search for episodic structures which include exposition, followed by a complication, and eventually a resolution. Expositions serve to introduce the settings or main characters of an episode, complications represent unexpected twists in the course of events, and resolutions restore events to a more or less stable state. Together, these three components define the structure of a story episode.

Using the script and the tape, each story was analyzed independently according to its episodic structure by the second two authors. Discrepancies were discussed, and revisions, where

necessary, were made (see Appendix for the episodic structure of Soup and Me). Propositions in each transcribed retelling were then coded in terms of its role in each episode of the story.

To analyze the effects of cuing on children's comprehension, a worksheet containing each episodic proposition, written in declarative form, was given to 39 graduate students in education. Students were asked to watch the program, then to rate each proposition as either central or peripheral to the story. Central events were defined as information that was essential to the understanding of the story. Peripheral events were those that were not causally linked to the central plot structure of the story. Sentences with a minimum of 70% agreement were retained. Of the 45 propositions in Soup and Me, 16 were regarded as central. These central items were then classified by the authors as cued or noncued propositions. This classification system served as a method to code whether the propositions recalled by children were those central events presented in the preview (cued) or those that were not presented (noncued).

Thus, each propositional statement was classified in two ways: one, according to its position in the structure of each story episode (exposition, complication, and resolution), and two, according to whether it represented cued or noncued information.

Thirty-nine transcripts were analyzed. Agreement between the two raters, determined from a random sample of one-fourth of the data, was .89 for the episodic structure; and .97 for the cued

and noncued classification.

RESULTS

To examine differences in the episodic structure among preview and nonpreview groups, a multivariate analysis of variance (MANOVA) was conducted. The MANOVA included the treatment condition, ethnicity, and gender as independent variables and the episodic structural components (exposition, complication, and resolution,) as the three dependent measures.

Results of the analysis indicated treatment effects. The MANOVA yielded a significant main effect for condition $F(3, 35)=3.98$, $p < .05$. Subsequent univariate F tests performed for each dependent measure indicated no significant differences among variables ($F(1,37)=2.44$, $p < .13$ for exposition; $F(1,37) < 1$, n.s., for complication; $F(1,37)=2.54$, $p < .12$ for resolution). This apparent contradiction between the multivariate and univariate results is due to the high intercorrelations between dependent measures (.82 and above). A significant main effect was also reported for gender ($F\ 1,37) =3.14$, $p < .05$. Univariate F tests indicated that girls were more likely to recall the resolution of each episode than the boys ($F\ (1,37)= 4.62$, $p < .04$. There were no significant interactions.

As Table 2 shows, mean scores indicated an inverse linear pattern (moving from exposition, to complication, then to resolution) in recalling story episodes for students viewing with and without previews. Small differences between the preview and nonpreview groups indicated that the exposition was more likely

to be recalled by the nonpreviewed group, while complication and resolution were better recalled by the previewed group. This pattern of recall for those viewing with previews is particularly interesting considering that both Stein and Glenn (1979), and Mandler and Johnson (1977) report children having difficulty recalling the resolution of episodes.

To measure the impact of cuing on children's retellings, a MANOVA was conducted with cued and noncued recall as dependent measures. Once again, the results indicated a significant main effect for condition (F 2, 36)=4.93, $p < .016$). Univariate F tests revealed no significant differences (F (1,37)= < 1, n.s. for cued recall; F (1,37)= 2.08, $p < .16$ for noncued recall). Again, the intercorrelations were extraordinarily high (.71). There were no significant interaction effects.

Table 3 shows that children in both groups recalled over half of the central events in the televised story. As expected, those in the preview group recalled more cued events than others in the no-preview group. Attention to these cued events, however, did appear to impact children's ability to recall information not cued. These results suggest that the preview acted as a cuing device, drawing children's attention to certain aspects of the story.

DISCUSSION

Taken together, results from Experiment 1 and 2 provide preliminary evidence to indicate that previews can produce gains in comprehension and retention of factual information from a

televised story. Though differences were small, children in both experiments recalled more central events with previews than without them on two measures of comprehension: factual comprehension as measured by a multiple-choice test, and free retellings. These results suggest that the medium itself may be used to carry a mediational message.

These studies, of course, represent only an initial piloting of a technique designed ultimately to provide mediation while conforming to more naturalistic viewing conditions than previous intervention techniques. The use of only one televised story, small sample sizes, and classroom contexts, represent important limitations in determining its long-range effectiveness. Still, the present study suggests the potential viability of a low-cost technique that, with further exploration, could eventually reach millions of children.

Several important experimental issues still need to be addressed. The first issue deals with the actual construction of previews. Our goal in this study was not only to enhance children's factual recall of information, but to effect their ability to infer beyond the immediate story. However, as noted in Experiment 1, no significant changes in inferencing occurred.

Recent studies by Trabasso, van den Broek (Trabasso & Sperry, 1985; van den Broek & Trabasso, 1986) and their colleagues might contribute to generating a more rigorous definition of previewing. Their work has focused on the causal relations of events, states, and actions in recall and

inferencing. Causal chain status, defined as events having traceable consequences from the beginning to the end of a story, as well as the number of causal connections have consistently been shown to account for large proportions of variance in story understanding. Previews that highlight causal reasoning might conceivably influence children's understandings of events that are not specifically stated but must be inferred from the televised narrative.

The second issue relates to the circumstances under which previews might be most effective. In contrast to Collins research (1983), the first and second graders in these studies demonstrated quite high levels of comprehension of a televised children's story regardless of the treatment group. While certain allowances must be made for differences in learning contexts, children's free recall of central events suggest that this program was not that difficult to comprehend. Further work in previewing may want to consider programs that are somewhat more challenging for children. In Graves' work, for example, written previews were most effective when reading selections were difficult for readers (1983).

The third issue relates to generalizability and transfer effects. In spite of the rather large body of research on previewing in reading, no study has ever attempted to measure its potential long term effects. Do children internalize key aspects of story structural components through previewing which might be applied to stories without previews? In this research, children

in the preview group recalled the resolution of episodes better than others. Might previewing act as an effective instructional technique in teaching aspects of story grammar? And if so, how might the improvement of children's comprehension of televised stories transfer to better understanding of written stories?

Finally, there are practical issues to consider. If previews prove to be effective as a mediational device under natural viewing conditions, then the next hurdle to their successful implementation is possibly the greatest. Broadcasters must be convinced to use previews for selected children's programming. To do so, we must argue for their low-cost, easy application, and their contribution to the public interest. Before making such weighty claims, however, clearly a concerted research effort exploring the potential value of previewing under naturalistic viewing conditions is required.

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Table 1

Means and standard deviations for treatment and question type

Experiment 1

Question Type	Treatment			
	Preview		No Preview	
	Mean	S.D.	Mean	S.D.
Central	4.65	.59	4.03	.91
Incidental	3.65	.99	3.74	.77
Inferential	7.05	1.70	6.83	1.79

Table 2

Means and standard deviations of episodic components by treatment and control groups

Episodic Components	Treatment			
	Preview		No Preview	
	Mean	S.D.	Mean	S.D.
Exposition	2.89	2.34	3.40	1.88
Complication	3.55	2.50	3.15	2.54
Resolution	3.72	1.93	2.85	1.66

Table 3

Means and standard deviations of cued and noncued central events by treatment and control groups

Central events	Treatment			
	Preview		No preview	
	Mean	S.D.	Mean	S.D.
Cued events	7.44	2.83	6.10	3.43
Noncued events	2.72	3.49	3.30	2.43
Total	10.16		9.40	

Appendix

The macrostructure of Soup and Me

Episode 1:
Exposition: Soup and Rob rake leaves for Mr. Sutter

Episode 2:

Exposition: Soup lays matador with Mr. Sutter's cow
Complication: The cow is frightened and refuses to give milk.
Resolution: The boys are given a task to do by Mr. Sutter.

Episode 3:

Exposition: Janice reminds them of the Halloween party that night where she expects to win a prize.
Complication: Soup puts down Janice.
Resolution: Janice kicks over the box of leaves the boys just raked.

Complication 1: The boys must figure out a way to win a prize at the Halloween party.
Resolution 1: They decide to win a prize for bringing the largest pumpkin, which they will "borrow" from Mr. Sutter.

Episode 4:
Exposition: Soup and Rob tire and perspire from walking around and searching in the heat.

Episode 5:
Exposition: The boys race to the pond for a swim.
Complication: Janice spots them swimming. They tease her and call her names.
Resolution: Janice throws their shoes and clothes in the pond.

Episode 6:
Exposition: The boys run through the country naked.
Complication: The boys don't want to be seen like this.

Episode 7:
Exposition: A cart outside the church holds clothes for the needy.
Complication: All the clothes are for girls.
Resolution: Soup and Rob put on dresses.

Resolution 6: They get dry clothes.
Episode 9:
Exposition: Rob and Soup whip apples over Mr. Sutter's barn.

Complication: Soup breaks the windshield of a car.
Resolution: Rob explains that they were whipping apples.

Episode 10:
Exposition: Mrs. Stetson whips apples with the boys.
Complication: Mrs. Stetson hits a flower pot on Mr. Sutter's porch.
Resolution: Mr. Sutter threatens and chases Mrs. Stetson out in the fields

Resolution 4: Soup and Rob spot a baby buggy in Mr. Sutter's barn as they watch Mr. Sutter chase Mrs. Stetson.

Episode 11:
Exposition: Soup and Rob return to Mr. Sutter's barn that evening to get the cart.
Complication: Mr. Sutter hears something going on in his barn.
Resolution: Soup and Rob hide out in the goat pen.

Episode 12:
Exposition: Mr. Sutter walks out toward the barn.
Complication: The boys still dressed in girls clothes, now smell like goats.
Resolution: Mr. Sutter decides to finish dressing so he won't be late for the party and goes back inside of his house.

Episode 13:
Exposition: Soup recommends they take the short cut to the party.
Complication: The incline of Sutter's hill is very steep.

Resolution: Soup and Rob decide to put all their energy in pushing the carriage uphill.

Episode 14:
Exposition: The boys reach the top of the hill.
Complication: Soup gets the buggy too close to the edge of the hill and it starts to roll.

Episode 15:
Exposition: The cart rolls down the hill faster and faster.
Complication: The boys loose all control.
Resolution: The buggy crashes in the party with the boys right behind it.

Resolution 14: The boys make a grand entrance into the party.

Episode 16:
Exposition: The pumpkin rolls out of the buggy.
Complication: Janice accidentally falls into the tub, head first, drenching Mr. Sutter.

Resolution: Rob and Soup are pleased that they have gotten Janice back.

Episode 17:
Exposition: Mrs. Stetson and others smell Rob and Soup.
Complication: Mr. Sutter inquires about the large pumpkin and why the boys smell like goats.
Resolution: The boys know they will be punished.

Episode 18:
Exposition: Soup and Rob clean Sutter's pigpen
Complication: Janice saunters by the pigpen.

Episode 19:
Exposition: Janice wants to take a picture of the boys for the school yearbook.
Complication: Janice agrees to let Soup take one of her.
Resolution: Janice falls into the pigpen as she leans to give Soup the camera.

Resolution 18: By getting Janice, the boys don't mind working in the pigpen.

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